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THE TIMES LITERARY SUPPLEMENT

75th Year
SEPTEMBER 3 1976
3,886

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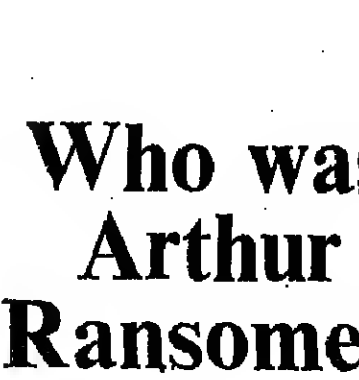
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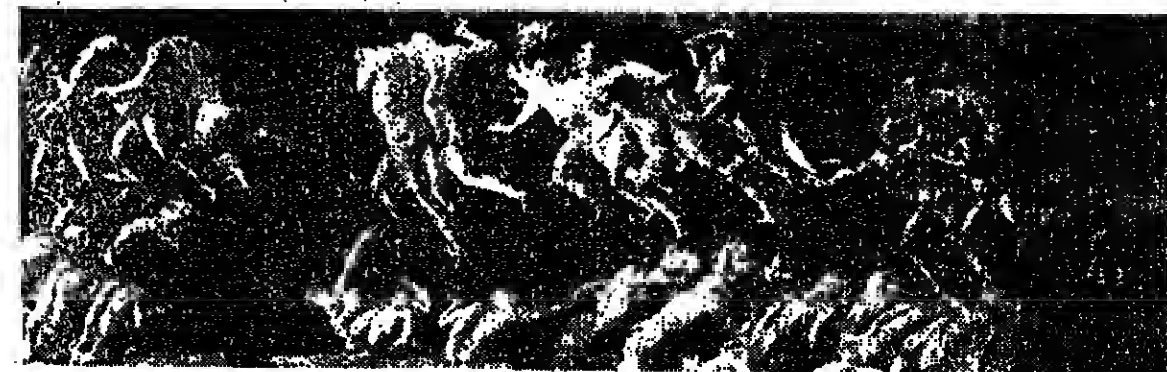
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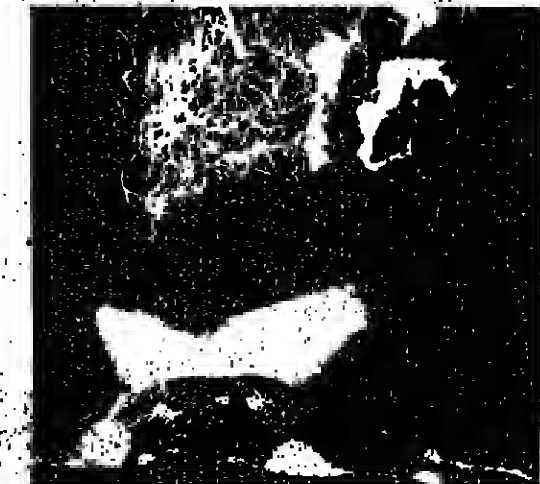
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PSYCHIATRY**
Fornari Simbolo e codice. Del pro-
cesso psicotico all'analisi / Franconi
La psicologia / Franchini La psichologia
e la fenomenologia di Eugenio Minkowski.
Saggio storico ed epistemologico /
Jervis Manuale critico di psichiatria
/ Various Authors Chiamato da altri
per altri. I dilemmi della psicologia
nelle società.

**IMPORTANT SCIENTIFIC
CONTRIBUTIONS**
Amico Rapporto sulle droghe / Bar-
lingieri Metano urbano. Patologia del
le metropoli / Blumstein Eros / Santoro
Geometria per Dada / Commons Met-
amorfosi e azione. Simboli / Gi-
rardi, Iarad Teoria dei campi / Ma-
necore Calcolatore e capitale. Una
analisi marxista dell'ideologia informa-
tica / Various Authors L'età e l'archi-
tetto. Paradigmi scientifici e materiali
legati storici / Zerkoff Proposte per
il futuro. Saggio progettuale a nuovo
modello di sviluppo.

Feltrinelli
Halle 5 Stand 9334

Reassurance brokers

By Michael Irwin

STANLEY MIDDLETON:
Still Waters
247pp. Hutchinson. £4.25.

The realistic novel remains the most
difficult kind to write. The author
has to register the repetitiveness
and triviality of daily life without
boring his readers. He must con-
vey its miscellaneousness while
still imposing form on his work.
His characters must be made inter-
esting without being implausibly
tolerated or heroic. These are
severe, if not impossible, demands.
It is instructive to see how Stanley
Middleton, an old hand, sets about
fulfilling them in his latest novel,
Still Waters.

He finds his subject-matter to a
year in the lives of two middle-class
Nottinghamshire families, the Lin-
dseys and the Bournes. Since most
of their children live away from
home, his main cast-list is cut to a
manageable half-dozen, though
sufficient minor characters appear
to create a sense of breadth and
variety. The working lives of the
protagonists are sketched in, but not
described: this is a domestic novel.
Its staple is conversation—over
meals or household tasks, during
walks or outings. The shrewd
selection and simplification enable
the author to maintain a consistent
manner and to concentrate on the
essential doings of his characters.
For each of them the year proves to
be a time of stress or even crisis.

John Lindsay, the cultivated
principal of a college of further
education, is increasingly oppressed
by awareness of his coming retire-
ment and by a recurrent sense of
the failure of his human effort.
During the year, his daughter loses
her newly born son but achieves
fame as an actress, and his wife
is briefly arranged from him
through an infatuation for the
eighteen-year-old Douglas Bourne.
The Bournes have difficulties of
their own. Douglas wins a Cam-
bridge scholarship, but his bluster-
ing, assertive father is reduced to
torment by a nervous breakdown
and later laid low by a stroke. The
intelligent but retiring Mrs Bourne
is obliged, against habit and inclina-
tion, to take command.

These unremarkable doings are
given significance by the author's
sensitivity and technical skill. It
is the latter quality that is less
likely to be remarked. With un-

obtrusive art he keeps his story
continually progressing and shifting,
bringing each of his major charac-
ters in turn to the centre of the
narrative. Their fluctuations of
mood are caught with great
delicacy. Stanley Middleton knows
the characteristics strengths and
vulnerabilities of different ages,
different temperaments. He knows
how family affection will involve
a surmounting resentment or rivalry.
Above all he is able to display the
variety of the ways in which
friends can sustain and help one
another in times of trouble.

Perhaps the novel is too fre-
quently and explicitly reassuring.
The title is symptomatic. One
knows about still waters: sabbow
they are not. It is no surprise that
all Mr Middleton's characters even-
tually show up well. The optimism
is carried by the narrative but tends
to emerge in time as a slightly less
subtle than the general run of text.

A more fundamental criticism of
the novel is that its total effect is
too mild. Partly this is a matter of
range. Perhaps Mr Middleton has
been, after all, a little too selec-
tive. It is easy to forget that Mr

Lindsay is the principal of a col-
lege, that he lives in a large house,
that he has a married son
as well as a daughter. He and his
wife are said to make their home
"a centre of life for bright youth",
but the young people do not inter-
fere: the white-tiled room
cleaned in the opening chapter is
never used. Thus extended, the
life of the Lindseys seems blander
than it should. There is also a
limitation of style. The deliberately
simplified narration does not do
quite enough work. For example,
only Mr Bourne, of all the charac-
ters, has an established physical
presence. More important in a
novel containing so much conversa-
tion is the failure to create personal
and contrasting styles of speech.
Some of the more elliptical ex-
changes suggest that Mr Middleton
is seeking to achieve a more than
has been managed to transcribe.

But all this is merely to sug-
gest that a good novel might have
been still better. It is a pleasure
to read an author who tells a crafts-
manlike tale, eschews gimmickry
and regards his characters with
affection and respect.

Wrapped in celluloid

By Russell Davies

PHILIP OAKES:
A Cast of Thousands
191pp. Gollancz. £4.40.

A film critic, lounging his way
through the Cannes film festival,
experiences a burning itch in the
scrotal area. Alas, it is neither
madness, nor the sight of too
much flesh, nor even a hole
in his swimming-trunks, where the
sun peeps through: it is Venereal.
A gift of Venus, breathes his
doctor. "You remember Venus?"
he adds, the goddess of love.
This is a doctor who evidently
shares the general opinion of film
critics that intelligence is not to
be trusted.

So James Sale, be of the itch, jets
back to London, taking with him on
the journey a note on which he has
written the name of his own sexual
innocence. At home in Minverland
—Sale's name for enlightened sub-
urbia is part of the novel's rather
unsatisfactory veneer of film-
consciousness—his wife is not
pleased to see him return in the

unexpected role of Mr Urethritis;
nor is she swayed by the sugges-
tion that the infection may have
originated, in some fashion, with
her. "Something has been con-
fined in that yeasty little oven of
yours to which I am allergic," he
tells the critic, with a horrible
panache that comes over, I sus-
pect, worse than the author in-
tended. "You have such a way
with words," comments the spouse,
not quite rising to the reassuring
parade that comes over, I sus-
pect, worse than the author in-
tended. "You have such a way
with words," comments the spouse,
not quite rising to the reassuring
parade that comes over, I sus-
pect, worse than the author in-
tended.

To cut a short story shorter,
takes up with a young photographer,
Liz Spanner, and has a fairly mis-
erable good time; and an uneasy
moment in the narrative, where his
creator, seems as perplexed as Sale
over the choice of possible out-
comes, is disguised by the appear-
ance of television comedian Jimmy
Kidd—a figure belonging to Mr
Oakes's past rather than Mr Sale's.

Salda from laying ghosts in the
author's mind. Little that is
in the book is to introduce what seems
the dangerously fanatic figure of
Mrs Kidd: the voluptuous Sereno,
given to leather outfits and the
don't you like my body? style
of come-on learnt from lower grades
of fiction than this. The three of
them—Liz, Sereno and Sale—event-
ually take off for Tommy Kidd's
farmhouse in the Dorset, where
Sale will decide at last whether he
prefers life in the real world. Little
film has suddenly cast him in to the
old battle with unsatisfactory cast,
society and dialogue in Miniver-
land.

Starting off in an atmosphere of
sleaze and struggling on through
a period of domestic disaster, *A
Cast of Thousands* never really re-
covers its morale. It has a de-
pressed air—which does make the
marriage breakup unusually involv-
ing and pitiful for a while, but at
the same time works against Mr
Oakes's best efforts to convince us
that life among the bangles, bi-
sexual youth on the bohemian fringe
holds even the possibility of a future
for Sale.

The attempt to weave film-values
and Hollywood names into the
texture of the narrative does not help
here; for they make of Sale a rather
wet, indeed fantasy-soaked figure,
from whom the reader expects just
the kind of dowbeat, compromised
ending that he gets. Mr Oakes
seems to have a very definite idea
of what he wants. That Sale should
have married Connie because she
was a blonde is a piece of bad
logic. The two features of Jimmie
Bergman and Dorothy McGuire who
are a dash of Anglo-Dickensian
is fair enough; but it is too much
to expect that we or Sale will sink
as far as the creative frame of
mind as to believe that Minverland
"runs sweetly to the rules of two
million movies," as the blurb says.

Philip Oakes's account of the
press show heists and customs,
intentionally, is accurate; "the
Standard spoke to the Guardian,"
the familiar part of the scenario.
So is "the fervent non-maker who
had been known to dash the glass
from the mouth of a man sitting
down in front of them." These little
details are enough to make
it clear that there was a
splendid comedy here. But Mr
Oakes has the mood to write it

Small cabin passengers

By Roy Foster

NICHOLAS FREELING:
Lake Isle
235pp. Heinemann. £3.90.

A new detective story by Nicolas
Freeling should be perfectly adapted
for a summer weekend; but this one
is not. It is a shade too long; the
pace drags fatally; and it has re-
visions to be more than a detec-
tive story, describing itself strin-
gently as "a novel" in the jacket
and from time to time using its
unlions.

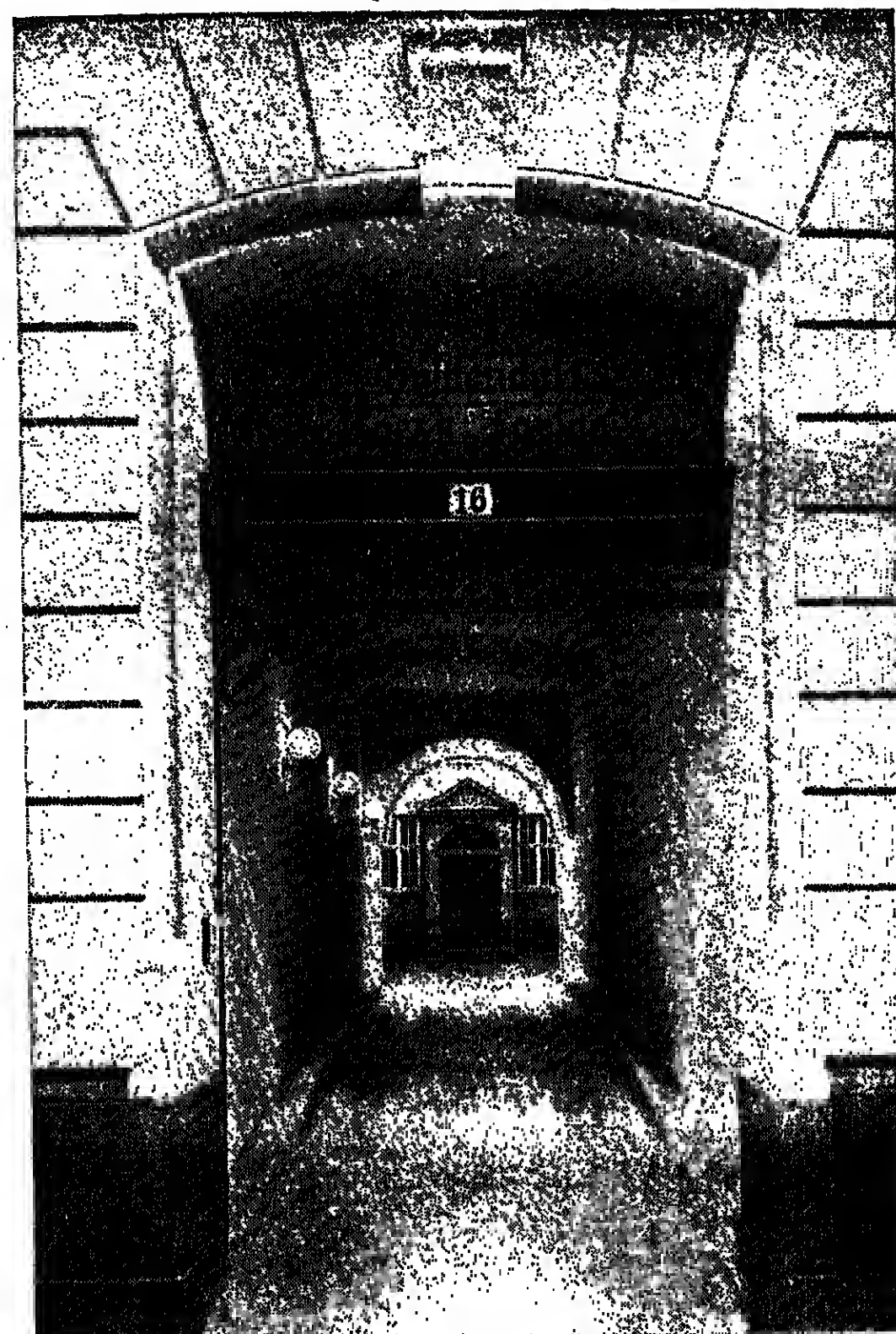
For a writer with as gifted a way
with the prose as Mr Freeling, this
is a pity. His Inspector Castang,
a sensitive French cop with a
caustic Czech wife named Vera in
the background, was introduced in
Dressing in Diamond, a couple of
years ago and is a likeable and con-
vincing presence. Mr Freeling's
sense of the bourgeois uncertainties
and petty corruptions just below
the carefully maintained surface of
French middle-class life is unerring.
The milieu of Lake Isle, which sur-
veys this territory, could have meant
auditor memorable exercise over
that decrepit minefield: a cross
between *Maigret* and *The Smiley
Woman*.

At first, indeed, most of the
necessary ingredients seem present.
An old woman, a prickly caper-
living in a little country town, is
murdered, ostensibly by a chance
burglar. But she had been making
allegations of undefined dangers;
there was friction with her adopted
son; her house and garden are val-
uable enough for a motive to be dis-
cernible. But only just; for this is
Mr Freeling's ground. There is
nothing meretricious about his
plots. The frustrated and embittered
feelings of his country bourgeoisie
are light years away from the coldly
passionate hatred of the Maigret
country further south; the money
or stake is no fortune, but the sort
of comfortable competence which
relatives count on. And the crime
is no less believable for this.

There is, in fact, little that is
wrong about Mr Freeling's mis-
adventure. A nascent observation
has gone into the portraits of the
country properly-developer, his stu-
dent daughter, a primy janky civil
servant, and the pompous local
unbables of the judiciary upon
whose weaknesses and dignified airs
Castang must shrewdly calculate, if
he is to have any chance of put-
ting the case his own way.

The ingredients of Souley society
are plucked out delicately; the town
itself with its Victorian fortifications
and its commercial hotel, is solidly
built up by Mr Freeling into three
dimensions. Even the local where
with a heart of gold is acceptable.
But verisimilitude falters with the
introduction of an emigre Irish
artist, named Mile Aubrienne
(O'Brien); and not only because her
psychologically oriented evidence
about the dead Sabine Arthur seems
to give Castang more solid leads
than we can in all consciences allow
him. What really spoils the struc-
ture of this almost-admirable de-
tective is the introduction at the
same time of an awkward and over-
stated parallel between the petty
passions of ambition and greed
which murdered Mme Arthur, and
the similarly obsessive desire for
security which Castang has noticed
in a completely unrelated Parisian
criminal whom he apprehends in a
hole at the beginning of the book.

The message of Mile Aubrienne is
that everyone is looking for a "lake
isle", which Yeatsian reference she
graciously explains to Castang. (De-
spite his understandable ignorance he
must be blessed with poetic pre-
sience, for from her offhand phras-
e about bean-rows and bees
Castang manages later to muse slow-
ly about "peace dropping slow"
and the rest of it.) There is too
much of this kind of thing; one of
the chief suspects, a plucky Anglo-
philic eagle, quotes Dickens inter-
minably. Literary display and
instant philosophizing distances us
from Society, and eventually from
Castang. What the detective's
camp, instead of being correctly
sublimated it is too far. This is
not worthy of Mr Freeling's solidly
built structure or his well estab-
lished detective. The effect of both
is to make a good detective
story less of a work of art.



A selection of names from this year's list

Theodor Adorno
Lisa Alther
Samuel Beckett
Peter Benchley
Louis Paul Boon
Heinrich Böll
Alejo Carpentier
Raymond Chandler
Robert L. Fish
Frederick Forsyth
Dick Francis
Max Frisch
Nadine Gordimer
Juan Goytisolo
Knut Hamsun
Peter Handke
Thor Heyerdahl
Jack Higgins
Patricia Highsmith
Lev Kopelev
Doris Lessing
Ross Macdonald
Ed McBain
Elsa Morante
V. S. Naipaul
Judith Rossner
Ramón J. Sender
Isaac B. Singer
Albert Speer
Boris Vian
Per Wahlöf
Hillary Waugh
Virginia Woolf
Herman Wouk

GYLDENDAL



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BOOKS

General

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144 pages 18p. October £5.95
EYE-DEEP IN HELL John Ellis
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STRATEGY WITHOUT SLOVE-RULE Barry O. Powsers
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Bibliography

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Peter Selten and Marilyn Warlock (Editors)
64 pages 36p. £5.95
All prices are provisional. The Croom Helm Book Order Form is available from all bookshops. The Croom Helm Book Order Form is available from all bookshops.



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Purity and its punishment

By Michael Hamburger

PETER HARTLING:

Ein Roman
604pp. Darmstadt: Luchterhand.
DM 32.

A "novel"—about Hölderlin? Peter Hartling must have had trouble enough over the very subtitle, let alone his almost impossible undertaking. A novel about a poet—and Hölderlin, of all poets—just after the anti-poetic fury of the post-war decade? True, in that decade Hölderlin was the subject of political controversies, of a stage play by Peter Weiss and a less tendentious radio play by the East German poet Stephan Hornig; and, towards the end of it, he was being rediscovered and reclaimed by readers outside the literary and academic establishment. Yet the dramatic medium not only permitted, but positively demanded, a freedom that Hölderlin has denied himself. Instead, he has occupied his text with very doubts and may have appeared as his conscience, but it has also restricted his imagination's scope, turning the novel into an act of self-censorship, playing off biography against fiction, disarming the novelist with the biographer's reluctance to act the magician, giving away as he performs them. Will his readers be disarmed by his honesty? Only those of his readers, I think, who know or guess what he is writing on or against; and they will read his book as a biography rather than as a novel.

Peter Hartling, the author of a much shorter novel based on the life of the poet Lessing, could well have chosen to write an altogether different book—a whole-hearted fiction, comparable with Büchner's *Luzifer*, Robert Walser's *Kleist* or Klaus Mann's *Lotte in Weimar*. Yet these works commit themselves to a writer's life, revealing them by self-identification, omniscient projection. These works are perfect in prose, and their authors felt free to slip under the skins of their subjects. Hartling does not occlude this procedure, but he is too aware of his interior monologue, in his book, but such passages serve to occlude the gaps in the documentary evidence, in which Hartling has been remarkably faithful.

Hartling's choice was to do it the hard way: to take as little as possible, and apply the novelist's imagination to the business of re-creating not Hölderlin's inner life, but his life as he is left where it belongs, in Hölderlin's own world—his environment, his circumstances, his personal relationships. Hölderlin's Swabian adolescence has helped him to write the everyday experience most vividly, in spite of his repeatedly explicit awareness of all that divides his own experience from Hölderlin's. Hartling's liberal use of Swabian dialect works to ward off the same end of placing Hölderlin in a recognizable social and regional setting.

This, it could be—and probably will be—objected, is a biographer's approach, rather than a novelist's. Hartling has taken on both functions at once, carefully balancing one against the other. Invention, selection and interpretation were needed, in any case, to make sense of the facts and anecdotes that have been patiently gathered by recent biographical research. What Hartling has done is to turn them into a novel, a work of fiction. Since he has been so painstaking over details of Hölderlin's quiet life, he has also made a valuable contribution to current debates about Hölderlin's political convictions. Hölderlin is presented as a radical republican, but with a complicated reservations about the ambiguity of all political action, as brought home to him by the progress of the French Revolution, and, more immediately, by his involvement with Hölderlin's sympathizers, von Schinkel, who manages to combine a seemingly loyal service to the revolutionary cause with a revolutionary commitment, assumes a crucial significance in Hölderlin's account. At a time when anything to do with politics is subject to the most simplistic and most arbitrary of judgments, Hartling's novel is a welcome contribution to the study of Hölderlin's life and work.

Caught, as he is, in what Michael Hamburger has called "the foreboding" of Kipphardt's *März*, Hartling's novel may be judged in the German literary tradition of the tragic novel, as exemplified by Goethe's *Werther* and Büchner's *Luzifer*. It is a novel about a man who is caught in a situation of moral and political conflict, and who is forced to choose between two equally undesirable courses of action.

multiple knowledge, the knowledge of the designer, the knowledge of the novelist, Coria Vasio begins. Which is, by means of a few essential data, to create a novel: the name of a district, a date, a word indicating an occupation, must suffice for the reader to imagine how these characters lived, how they met, how they brought up (or abandoned) their children, how they grew old, how they died. (The one narrative luxury she allows herself is on explanation of violent deaths: snake-bite for an Alpine farmer, stabbing for a smuggler in Marseille.)

At which point the designer's task ceases and that of the novelist, Coria Vasio, begins. Which is, by means of a few essential data, to create a novel: the name of a district, a date, a word indicating an occupation, must suffice for the reader to imagine how these characters lived, how they met, how they brought up (or abandoned) their children, how they grew old, how they died. (The one narrative luxury she allows herself is on explanation of violent deaths: snake-bite for an Alpine farmer, stabbing for a smuggler in Marseille.)

One need only run one's eye over the sheet to see that it contains everything needed to make a novel. As one ascends through the generations (or descends), the reader catches them in whichever direction he likes, from fathers to sons or from sons to fathers, or one generation at a time in order to see how different families merge, or only the maternal ancestors, or the continuity of family names, the genealogies move across the map of Italy and of Europe, and unexpected conjunctions bring together distant social milieus. In some cases Coria Vasio puts in footnotes, referring us to occupations, objects, customs, or facts of local history—so far back, that is in, say, as the closing years of the eighteenth century.

The job of the designer, Enzo Mari, consisted in choosing the most linear and synthetic diagram possible. After various attempts to achieve a sort of universal family tree, as evidenced by a number of sketches in the letters he exchanged with the writer, which form a preface to the volume—he opted for the simplest of progressions: to start from a living individual, and go back to the two parents, to the four parents of those parents, to the sixteen parents of those four, and so on, taking account only of direct ascendancy and not of brothers or sisters.

Since everyone has had a father and mother (at least in a genealogy like this one, which includes illegitimate parents as well the diagram which results is both regular and symmetrical.

The ramifications of the past

By Italo Calvino

ENZO MARI and CARLA VASIO:
Romanzo Storico
Milano: Librai.

A graphic designer and an avant-garde writer have combined to produce one of the most unusual books of recent years. The designer was not coerced only with the book as object, he had tried to introduce the passing of time and of human lives into his design. Now, at this occasion, is the avant-garde writer interested in the flow of language; indeed, she excludes it from her work altogether. She keeps only what might be called the auxiliary elements of traditional narrative: proper names, dates, place-names.

I call it a "book" but what in fact we have here is a single folded sheet containing an imaginary family tree: the more immediate forebears of an ordinary child, born in Milan in 1975—the first name, family name, profession, place and date of birth and death of 511 characters comprising nine generations as far back, that is in, say, as the closing years of the eighteenth century.

The job of the designer, Enzo Mari, consisted in choosing the most linear and synthetic diagram possible. After various attempts to achieve a sort of universal family tree, as evidenced by a number of sketches in the letters he exchanged with the writer, which form a preface to the volume—he opted for the simplest of progressions: to start from a living individual, and go back to the two parents, to the four parents of those parents, to the sixteen parents of those four, and so on, taking account only of direct ascendancy and not of brothers or sisters.

Since everyone has had a father and mother (at least in a genealogy like this one, which includes illegitimate parents as well the diagram which results is both regular and symmetrical.

As in all family histories, even in this genealogical map there are some and some repetitions are: for

instance, a family of wood-carvers from Orsini in the South Tyrol which hands down the profession of wood-carver for five generations. On the other hand, geographical limitations and social immobility do not imply uniformity of existence: for example, tracing a nonfiction of Sardinian families who do not leave the island for several generations, one can guess at adventurous lives and adventures deaths. One must also distinguish between eventual male lives, which produce few major changes in the genealogical tree because the wives are always chosen from the same peasant milieu, and the opposite phenomenon which occurs when the women have a freer life and the children are born from chance encounters. At times the encounter of a peasant woman with some passing stranger intrudes on the closed world of rural marriages; a Napoleonic soldier appears, or a gipsy, and suddenly two very remote lineages merge in the scheme of the tree. Vertical disruptions of a more stratified society are concentrated within a few generations in the southern part of Italy, especially through illegitimate births: a dynasty of lawyers, a moidarvanni, a sailor, a prostitute, Bourbon officials, noblemen.

One's first reaction on looking at the diagram is to regret that it does not extend right back to the Middle Ages, or to Antiquity. But mature reflection gives one to realize that such an extension would mean above all the extension of what I have called the attic zones: agricultural families remain fixed in the same places and the same activities for century after century. More varied, marriages occur frequently between rural families, and always the same ones; Enzo Mari's diagram would thus have had to cope with not only an unlimited expansion into the past but also with return to common origins. Its form would have become more irregular, its content less varied.

It is clear that the liveliest section of any "historical novel" about a typical family must run from the French Revolution onwards, when social mobility becomes more frequent and increases the

The wheel turns

VITTORIA RONCHEY:

Figlioli miei, marxisti immaginari
174pp. Milan: Rizzoli. L3,500.

A naive, aging lady school teacher arrives from Bergamo to teach philosophy in a modern Roman high school. Figlioli miei, marxisti immaginari purports to be her diary, drafted between an October when she is full of hopes and a February when she is forced to resign. Here is the Rome of the morally dressed proletariat, the comfortably narcotized pseudo-Marxists for whom, as Signora Ronchey says, "the wheel has replaced philosophy". They fetch their lunch on motor-cycles, eat pizza in clubs and make the revolution by listening little and

Bruce Merry

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Tour de farce

By Frank Muir

An author on a book-promotion tour of the United States is rather like a ball in a pin-table machine: he is given a push and away he goes into circuit, zig-zagging from city to city, scoring a point here and failing to register there until he finally comes to rest, all energy spent, back where he started from. This picture holds good for all American publishers' tours except, perhaps, those of Stein and Day. On a Stein and Day tour the author is not so much pushed into circuit as shot out of a cannon.

I can now put on record that an early-middle-aged author, physically fit, with some courage and tenacity, can survive and even enjoy a Stein and Day tour. What it was like for a late-middle-aged author, unfit, timorous and inadequate is another story, which I now recount not from any feeling of pique or sorrow but in the hope that it will be a useful survival guide to those about to undergo the ordeal.

Once, I am told, authors on tour were treated like pieces of Dresden china. Relays of dolly-girls were on hand in each city to meet the author at the airport and escort him through his day's itinerary, whisking him from studio to interview in a limousine. Either those days are now gone forever or I suspect that publishers are now curing their cloth according to their author and his chances of ever making any money for them. In a brief but moving ceremony at the Gotham Hotel I was given a batch of airline tickets, a coast-to-coast itinerary listing the cities and the studios I was to get myself to, a somewhat allusive wad of dollar bills for taxi and dinner (the itinerary did not allow time for lunches), and a genial handshake.

I glanced through a couple of pages of the itinerary, and walked down to the bar where a couple of beers, rather quickly. The first page I had looked at dealt with my day in Milwaukee. It began with a television interview at 6.45 am. Then came a dash across town for a radio programme at 8.30, a visit to a bookshop, a live television discussion programme from 11.15 to 12.30, another radio interview at 1.15, an interview with the Milwaukee Journal's columnist at 2.15, signing sessions at three movie bookshops and take-off for Minneapolis at 6.55 pm. Next day in Minneapolis, I was relieved to see, my first engagement was a radio programme at the ludicrously late hour of 8.45 am. This was followed by another radio show, two television appearances of an hour each, interviews with the Minneapolis Star and the Minneapolis Tribune, a signing session at the book counter of Powers Dry Goods, and a four-hour flight to San Francisco, take-off 5.15 pm. The whole itinerary called for seventeen newspaper interviews, twenty-nine radio programmes, fourteen signing sessions and a speech to the American Book-sellers Association Convention, in twenty working days.

The best part was the flying. American inter-city planes are, on the whole, clean, colourful and efficient; the friendly stewardesses are pretty, and when you order a drink you get a free packet of rather odd peanuts. But if you are about to begin a Stein and Day tour, you wereed; you will have to consult this essay to memory because you have not room to pack it. Suitcases have to be checked in and checked out, meaning, roughly, that all your belongings in the four through a three-week tour of a continent will have to be packed into hand-luggage, in a case small enough to fit under your seat, and a suitcase—one of those plastic bags with a zip-fastener and a hook sticking out of the top to catch in the pockets of passers-by. Both my bags were packed so full that I could not have got a spare face-tissue in. And as for the time I reached Los Angeles, I had the feeling that my hands were permanently dangling below knee-level.

Most passengers seem to check in about a minute before the aircraft takes off, but if you arrive at the airport half-hour beforehand you can reserve yourself a window seat and thus, cloud permitting, catch the only glimpse of America you are going to get during your tour apart from the glimpses of broadcasting studios, hotel rooms and cabs. You will visit restaurants but you will not be able to see them. American diners equate chic with darkness and although by screwing your eyes up before going in, it is possible to get to your table without measuring your length on the carpet it is not normally possible to see the menu, other diners, or the food.

An entire survival guide could be written about the vagaries of American taxis, cabs, coast-to-coast; a problem of considerable importance to the touring author is how to get to spend a considerable part of his day either inside a cab or trying to find one.

American cabs are often yellow and always dented. They are a different shape from London taxis, being denuded saloon cars reinforced with armour-plate to stop the driver being bopped on the head by a social misfit. This bullet-proof screen takes up most of the space formerly occupied by the passenger, so anybody taller than five feet has to draw himself up on the back seat in a fetal crouch. In New York, one uncouth cab by standing at the curb with a finger in the air, soother or later one of the stream of amply cabs going past will stop. In most other cities you are required to proceed to a cab-rank, which will be empty of cabs and full of parked cars—or order a cab by telephone. This is a refined form of agony, the normal waiting time is fifteen minutes, and the last fifteen minutes are spent wondering whether it is going to be one of those rare occasions when a cab will eventually arrive, or whether the situation is normal and the only thing to do is to cut one's losses and proceed at a shambling trot in the direction of the next address on the day's itinerary.

Hardly any cabbie anywhere nowadays will accept anything larger than a five-dollar bill and notices all over the cabs proclaim this (to discourage potential boppers who do for the money), so the change and missing so appointment hung like a cloud over my entire trip. It actually happened in Cleveland, where a light schedule left me with eight minutes to get to a live television show, a wing cabman, a minute Czech in a huge, red rolling cap, but nothing smaller than a ten-dollar note. Happily, I persuaded the driver to let me change it at a me, silent and suspicious, pressed against my side, his eyes cast down, the ten-dollar bill. In such a manner we queued for our turn, stood at the counter and went back to the car, a seemingly a pair of ill-matched slatterns.

Cab-drivers, like waiters, shop-assistants, and other Americans whose lives are implied upon for a few moments only, seemed to melt sharply into those who were almost brutally uninterested and unhelpful and those who could not be more friendly and accommodating. There

seemed to be no in-betweens. Some New York cabbies remained stubbornly silent, the backs of their necks defying any attempt at intimacy, but most were curious and garrulous, wanting to know where I came from ("You're foreign, alatcher? You French?") or why I was going to a television studio (I had to leave the cab and the cabman I then straightened up, cranked my head into the window and tottered into *The David Susskind Show* like a British heavyweight, bloated from a cut over the right eye). I suppose that two-thirds of my cab journeys were spent on my knees on the mat clanking nervously to the driver, clanking the square aperture in his bullet-proof screen, as though in some weird mobile confessional.

The sixty-six interviewers all asked the same questions, but it was quite easy to phrase the answers differently because the interviewers, in all styles and shapes, the ladies ranged from an incredibly beautiful Norwegian girl in a radio studio in Cincinnati who was so intelligent and humorous that she treated everything I said as though it was the babbling of an idiot child, to a very funny and huge black lady who had dyed her mass of hair pole and looked to me without my glasses on, like a recently poured Guinness.

Their ages ranged from the almost-year-old bearded lod on an ethnic radio station in Cleveland who had never conducted an interview before and whose pauses for thought became longer and longer until he finally landed into total silence, to the happy and efficient Dorothy Fuldheim who was slightly four and had just been offered a further five-year contract.

Most of the lunch-time chit-chat hostesses were either local matrons without a nerve in their body who looked like wealthy prison visitors, or very nervous ex-hostesses who crouched behind their makeup and smiled fiercely at nothing in particular. Very few of them, of course, had had time to read the book.

The problem with most of the male disc-jockeys and interviewers was getting a word in edgeways: "May I ask, sir, how you came to write this thoughtful and fascinating book?" "Well, I have an interest in history which..." "How about that I majored in history and I've always loved this kind..." (14 mins). "Now tell me something about yourself." "Well, I began writing something. I think that when British humour mixes out is..." (16 mins). One man in Los Angeles interviewed me for an hour and a half during which time I felt to get out a complete sentence. When the red light went out he was my hand, his eyes misty with emotion, and swore that it was the finest interview he had ever conducted.

The worst aspect of the tour was

The Word

The sage said: We are all books
In the great Library of God.
(He was a bookish person.)

One asked: Does he ever
Take us out?
We spend our years as a tale that is told.
The sage said: He will be done
In the Library as it is elsewhere.

One asked: But perhaps
He is only interested in first editions,
Not in reprints, abridgements, strip cartoon
Or other adaptations?

The sage said: His love speaks volumes.
He is a speed reader, He is no respecter
Of Bestseller lists.
He suffers the little magazines to come unto him.

Some hoped their jackets would be clean
And pressed when the call was heard,
Their loins girded about and their lights burning.

God thought: I wrote all the books,
Now they expect me to read them.

D. J. Enright

Strangers to the parish

By Maldwyn Jones

JAY P. BOLAN:
The Immigrant Church
New York's Irish and German Catholics 1815-1865
221pp. Johns Hopkins University Press. £6.50.

JOSEF J. BARTON:
Peasants and Strangers
Romanians and Slovaks in
Ohio, American City 1890-1950
217pp. Harvard University Press. £6.60.

Although the scope of American ethnic history has been greatly broadened in recent decades, treatment of the subject has in one respect remained curiously blinkered: most studies have dealt only with a single nationality. Either because they were familiar with the language and culture of only one group—usually their own—or because of a reluctance to make invidious comparisons, historians have largely neglected the opportunities for comparative study offered by the multiple origins of the American population. Thus the appearance of these two books is something of an historiographical event. Their authors are united in rejecting the notion that the individual ethnic group is the only practicable and fruitful unit of study and they each attempt a sustained historical-comparative of the experience and attitudes of a number of different groups who were thrown together in an American urban setting.

The two books are nicely complementary. Jay P. Dolan's concern is with the two most numerous elements in the "old" immigration from northern and western Europe, the Irish and the Germans, and the part they played in the development of New York Catholicism in the half-century which ended with Appomattox. Josef J. Barton focuses on three of the varied groups from

southern and eastern Europe which made up the "new" immigration of the late nineteenth and early twentieth centuries and whose coming coincided with and largely contributed to the rise of his "American city"—Cleveland—to industrial prominence.

Professor Dolan deals with a critical period in the history of the Catholic Church in the United States whose adherents were scattered widely across the country. By the end of the Civil War, thanks to large-scale Catholic immigration, the Church had become what it has remained ever since—the largest single American denomination and one whose strength lay mainly in the eastern cities. New York, half of whose population was now Catholic, had become the capital of American Catholicism. Professor Dolan's theme is not, however, the expansion of the church but the problems posed for it by an influx of foreign-born Catholics from a variety of cultures and backgrounds.

Catholic historians have frequently claimed that the Church was highly successful in retaining the loyalty of Catholic immigrants and, moreover, that it was a major assimilative force in American society, welding the polyglot immigrant masses into a closely knit unit. These assumptions, which were challenged by Rudolph J. Vecoli's study of Italian immigrant life in New York, are undermined by Professor Dolan's book. Departing from the traditional institutional and ecclesiastical perspective of American Catholic history, he turns his attention to the parish, the focal point of Catholic life, and concludes that diversity and conflict rather than unity characterized the Catholic community.

Professor Dolan reminds us that although American Catholicism took on in this period the strong Irish flavour it still retains, not all New York's Catholics were Irish; the city also possessed a substantial German Catholic community, many members of which shared the Irish experience of urban poverty. The Germans displayed the usual immi-

grant eagerness to preserve their language and distinctive religious traditions, but found the task difficult in an Irish-dominated church. The hierarchy's response to the problem of ethnic diversity, the establishment of national parishes, was effective in preventing widespread schism but only at the cost of drawing lines of division within the ranks of the faithful.

Although broadly sympathetic to the Church and its problems, Professor Dolan dissents at several points from the conclusions of Catholic apologists. He is not impressed, for example, by claims that the period witnessed spectacular gains in parochial education. He shows that because of lack of funds and a degree of Catholic opposition to a separate school system only a small minority of Catholic children received a religious education before 1865. In another connection he points out that the parish mission, designed to restore lost sheep to the fold, bore a strong resemblance to a Protestant revival. Although Catholics were understandably reluctant to admit the fact, Moravians challenged the notion held by many Catholic writers that the Church's task was simply to preserve the faith of the immigrants. Arguing that religious indifference and ignorance of basic Catholic beliefs and practices were widespread among both Irish and German Catholics he asserts that in many instances the Church tried to solve the problem of choosing nominal Catholics into parishes by American conditions but an example of institutional transplantation and modification.

Professor Barton is not greatly concerned to set the scene. We are not told, for example, that the Cleveland to which his immigrants came was the city of Mark Hanna and James Ford Rhodes, as well as of Tom Johnson who, according to Lincoln Steffens, made Cleveland "the best governed city in the United States". More seriously, we are not given an adequate account of Cleveland's social composition. We are not even informed how many Italians, Romanians and Slovaks lived there, nor that they had as neighbours other large concentrations of "new" immigrants—Czechs, Slovaks and Hungarians, for example—a fact not without influence on the kind of adjustments

made by the three groups singled out for study.

Professor Barton's neglect of such matters, his use of quantitative analysis and his preoccupation with social mobility all stamp him as a practitioner of the "new urban history". But the narrowness and austerity of his approach are vindicated by the results. In order to judge the scale and impact of social mobility and intermarriage on the three communities he makes use of samples of "reconstituted families" drawn from parish records in the areas of the Italians and the Romanians and from fraternal insurance and parish records in the case of the Slovaks.

His findings support the conclusion of Stephen Thernstrom that the immigrant experience of social mobility was relatively limited. Immigrants numbered few. David Levine's in their ranks; they and their sons made modest gains of skill, property and income but they remained largely confined to blue-collar occupations. Professor Barton's main point, however, is that there were significant variations in the experiences of the three groups. On several counts the Romanians seem to have been an exception. They had fewer children, kept them at school longer and, largely in consequence, were substantially more prosperous than either Italian or Slovak families. Intermarriage statistics, too, show that the Romanians had a distinctive pattern of behaviour; they were the only group of the three in which marriage outside the religious group bulked large.

Professor Barton's samples are small and, as he himself admits, are biased towards those immigrants who participated at least marginally in the organized life of their communities. But his conclusions nevertheless seem sound, for the case-studies he cites tell a similar story of varying rates of upward mobility at between one ethnic group and another. Immigrants, it is clear, were not the undifferentiated mass they are sometimes made to appear. *Peasants and Strangers* helps us understand the varieties of immigrant experience. It is an admirable example of the comparative method and it seems destined to be a highly influential work.

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Playwrights à la mode

By Anne Barton

ROBERT D. HUME:
The Development of English Drama
in the Late Seventeenth Century
525pp. Oxford. £15.

At an early point in this long book, Robert Hume reminds the reader that "the history of drama, closely considered, is infamously untidy". He observes on a number of subsequent occasions that the categories he offers are "obviously extremely crude", or complains that, with a specific group of plays, "the terminological muddle is quite unresolvable". One sympathizes. The task of sorting some 500 English plays written between 1660 and 1710 into types, and then attempting to trace the way in which, almost from year to year, these types subdivide, change and interact, might well have daunted Pygmalion to avoid the terms "Restoration drama", "heroic tragedy", "comedy of manners", and "sentimental comedy". He study sets out to chart the development of what he calls "Carolean drama" (plays written between 1660 and the death of Charles II in 1685 or, more narrowly, between 1667 and 1680), its gradual transformation during the political 1680s and divided 1690s, and its emergence in new "Augustan" forms between 1700 and 1710. Within this brief century, he applies an elaborate nomenclature of his own in order to sift and analyse a stunningly diverse body of drama.

In the first half of *The Development of English Drama in the Late Seventeenth Century*, Professor Hume examines eight comedies ranging from 1662 to 1709, as representa-

tives of eight major modes of comic writing. He defines these modes as: "Spanish Romance", "Reform Comedy", "Wit Comedy", "Sex Comedy", "Sentiment-Tinged Romance", "City Intrigue Comedy", and "French Farce". His consideration of the varieties of serious drama is more general, in the sense that he deals with groups of plays rather than with single examples, but again he isolates eight important modes: "The Heroic Play", "Horror Tragedy", "High Tragedy", "English Onco", "Split Plot and Mixed Plot Tragicomedy", "the Pattern Tragicomedy", "the Patriotic Tragedy", and those works in which political concerns are prominent, which he calls "Paratragic Plays". These categories, as Professor Hume readily admits, are both approximate and incomplete. Some plays, such as Etherege's *The Man of Mode* (1676), described elsewhere in the book as "sex comedy", invite a double or even a triple classification, while others cannot find a home among these sixtssu categories at all.

As his survey proceeds, Professor Hume not only identifies numerous variants and combinations of these modes, he piles up additional classificatory terms: "hard", "soft", "humane", "the shocker", "humorous", "the classic-istic", "play, and no on". The results can be a bit bewildering. When Congreve's *Love for Love* (1695), which exemplifies "Sentiment-Tinged Romance" in Part I, emerges in Part II as one of the most successful "hard" comedies of the 1690s, the two descriptions seem curiously at odds. Professor Hume is anxious to correct these critics who, in his view, have over-emphasized the importance of Etherege's *She Would If*

She Could (1668) as a model for other dramatists. He insists upon the great variety of Carolean comic forms and the difficulty of isolating a distinct "social" or "comedy of manners" strain amid the general welter. Nevertheless, he himself falls into the habit, towards the end of his book, of talking about Carolean comedy (as opposed to Augustan) as though it were far more homogeneous—not to say Etheregean—in form and attitudes than he initially claimed.

Again, one sympathizes. The book is that of a man trying, in an honest and scholarly fashion, to discover rather than to impose a complicated pattern of development. Discovery, however, given the nature and bulk of his material, proves somewhat elusive. Part II, which concentrates on form and fashion in new plays, in the form of a close, chronological investigation of the directions taken by dramatists between 1660 and 1710, runs into consider-

able difficulties. A few theatrical fashions are well behaved. The defined form which takes shape in the mid-1660s, flags a bit towards the end of the decade, revives to enjoy a protracted vogue in the 1670s, and then unmistakably lies down and dies in 1679/80.

Most of the author's other categories are far less obliging. The history of "sex comedy", for instance, with which the book is much concerned, proves very hard to disentangle. Professor Hume argues that, contrary to the usual belief that (as Dryden put it, in his penitential old age) "A benighted court, with lewdness brought", comedy was purest and least immoral during the 1660s, at precisely the time when the court element in the audience was most dominant. "Sex comedy", he says, is essentially a phenomenon of the 1670s. It disintegrates after 1678, barely in

response to a growing reaction against it. The form, however, indeed it is one, seems to have taken on unconscionable length of time to expire. "Numerous sex comedies", Professor Hume concedes, "flourish in the twenties" as they are replaced "by a 'libertine' sex with sex in the form of farce, or satire, but this distinction is not very convincing either in itself or as it applies it to specific plays.

An understandable desire to elicit some kind of demonstrable rise and fall in the fortunes of "sex comedy" leads Professor Hume to make some strange statements. Thus, he says delightedly that *The Provoked Wife* (1697) "there are no seductions and no cuckoldings in these two plays". *The Relapse*, in fact, contains one of the funniest and most light-hearted seductions of the entire



Tragedy and comedy in the Jacobean theatre: Cleopatra in Dryden's *All for Love*, and Mrs Pinchwife in Wycherley's *The Country Wife*, as portrayed in Bell's British Theatre, 1780.

period: Berinthio's disappearance into her closet, where "her moonshine on the couch", in the arms of her friend Annada's husband, Her exit line ("Help, help, I'm ravish'd, ruin'd, undone. O Lord, I shall never be able to bear it") is exemplary enough. Its force, however, is somewhat blunted by the fact that Berinthio has been trying to go to bed with Lovelass for three and a half acts, and delivers her mock protest to a careful stage whisper—lest her maid overhear, and genuinely come to the rescue. Again, Professor Hume asks the reader to "Note a progression: Courtall in *She Would If* (1668) avoids illicit sex when it is thrust upon him; Shadwell's *Raisins* (1672) indulges but makes excuses for himself; Dominant in *The Mock* of *Mad* (1676) leaps to it without a qualm". What Etherege's Courtall avoids, however, is not illicit sex—an activity which has his whole-hearted approval, quite as much as it has Dominant's—but merely seducing post. Lady Cockwood, "the very spirit of impudience, so foolishly fond and troublesome that no man above sixteen is able to endure her". Were there no other women available, he says unkindly, he might bed her, "but I shall hardly in this town, where there is such plenty, forbear good meat to get myself on appetite to horstflesh". His friend Freeman turns out to be less fastidious.

The Development of English Drama in the Late Seventeenth Century seems to me to suffer from three major weaknesses. In the first place, although it pays some attention to the policies and vicissitudes of the two London playhouses, it almost entirely ignores the way in which plays in this tight little artistic world were conditioned by—often specifically written for—particular actors and actresses.

In the second place, although its study of theatrical fads and fashions in the period under consideration can afford to leave out of account the individual abilities, preferences and line of parts associated with performers like Betterton, Hart, Nell Gwyn, Mrs Bracegirdle and Mrs Berry, nor the way their professional requirements and status altered with time. Second, the book is organized in such a way that the distinctive nature and development of particular dramatists, as

well as performers, are for the most part obliterated. There is indeed much to be said for a study of the 1660-1710 period which includes everybody, which sets the familiar names in their original context among a host of minor, forgotten dramatists. (Some of these dramatists, after all, are not so minor as critics like Dobson and Nicol believed.) Southerne's reputation these days is, deservedly, on the way up. Professor Hume is quite right to draw attention to the neglected comedies of Otway, to Crowne's haunting tragedy *The Ambitious Statesman* (1679), and to Lee's savage but brilliant *Princess of Cleve*, of 1680. On the other hand, it is no good regarding all the dramatists as though they were a cage full of chameleons, each developing in response to changes of background colouration, without reference to any internal, artistic logic of his own. Even Shadwell, whose dramatic career was longer than most and also unusually sensitive to the winds of theatrical change, is served badly by such an approach. Finally—and it is here that the book seems to me most vulnerable—although Professor Hume states in his preface that he has not written a critical study, but "a historical prolegomenon to future critical studies", in fact he can sort and classify his plays only by making innumerable critical judgments. Many of these judgments are oversimplified or otherwise suspect. Even more worrying, their real temperamental basis tends to be concealed.

In describing the various theories of comedy and of serious drama, advanced in the late seventeenth century, Professor Hume points (quite rightly) to the discrepancy between precept and practice. Symptomatic with his period perhaps he suggested a similar kind of contradiction within his own work. He has a way of stating principles which, in the actual analysis of the plays, he contravenes. He is, for instance, intelligently aware that comedy is an essentially conservative art in the sense that it has tended through many centuries and languages to cling to and re-work certain common character types and situations. "Heavy reliance on formulas", he says sensibly enough, "should not be equated with triviality".

Truc, and yet Professor Hume is continually rounding on readers who, in his estimation, place too high a value on Restoration comedy. He reminds them that the plays they discuss so seriously are composed of the most shop-worn dramatic clichés. So is *As You Like It*. What matters is how the formulas are used. To say, or to do, that "even allowing for the heavy reliance on stock characters, *Love for Love* seems a thoughtful play", is rather to miss the point, and the nature of Congreve's estrify.

Most of us, including as it seems Professor Hume, find the comedy of the late seventeenth century more enjoyable to read than the serious plays. These sections of the book which deal with comic drama give the impression, however, of being defensive reactions to a long-standing dispute with colleagues, students and friends. With a certain asperity, he tries to make his position clear. There are three kinds of comedy:

(1) philosophical or idea-oriented comedy of the sort produced by new; (2) critical comedy, or "satire-comedy", in which the attitudes are important, but are not allowed to outweigh action, character, and comic entertainment; and (3) popular comedy, in which immediate classification is the entire point—no further reflection is sought, and it would not be repaid.

He places "most of the comedies of Shakespeare" in the second group and "many of the comedies of Dryden, Etherege, Wycherley, Southerne, Congreve, Vanbrugh and Farquhar" as well. The rest of the comedy of the late seventeenth century, he says, is to be employed only as "pot-boilers" or "topical ephemera". With the exception of Southerne, the list of dramatists admitted into class two is conventional in the extreme. Surprisingly, he omits Otway and the Lee who wrote *The Princess of Cleve*, despite what Professor Hume says of them elsewhere in the book. It makes no mention of Shadwell, or of Crowne.

For more puzzling, however, is the contradiction involved in his actual handling of the major comedies of his class two dramatists. "Inspired buffoonery", he seems to say, is the mark of Wycherley's *The Country Wife* (1675). The ending of Congreve's *Love for Love*, he suggests, should probably be regarded as "just a delicious joke". Of Etherege's *The Man of Mode*, he writes, "the whole conclusion is a piece of cream-puffery". Although the dialogue and construction of *The Wny of the World* (1700) are (as usual) "brilliant", what they are in aid of remains vague. The implication is that it would be a waste of effort to try to find out. One does not have to believe that these are Shavian comedies of ideas, or to be what Professor Hume styles a "profoundly-zealous", to feel that such descriptions are inadequate and torturing. Would he countenance their application to "most of Shakespeare's comedies"?

Perhaps he would, because it must in all fairness be said at this point that Professor Hume does not really regard them as denigratory. There is a very great deal of qualified praise in this book, and it is remarkable how often phrases like "merry romp", "hodge-podge of foolery", "great fun", or "enjoyably propostorous" recur as terms of approval. Temperamentally, Professor Hume seems drawn to a comedy of outright ingratiation or else of unmistakable harshness oddly pillared with farce, in the manner of Otway and Lee—more than to one of subtle, Sidneian delight. He tends to be unhappy with ambiguity in the handling of character or plot of view, suspecting that it must be the result either of dramatic confusion or of the activities of one of those incorrigible "profoundly-zealous". If satire is not unequivocal, dialectic is a way calculated not only to mock an audience reject Horner or Dominant outright, but positively to squirm in its seats at the thought that they could ever have seemed attractive figures. Then it cannot be serious. (Rather, perplexingly, satire which aims at targets too "obvious" is not serious either.)

The fact is, that although he claims to read all the comedies of the period "for pleasure and some few of them for their provocative rendering of human experience", Professor Hume is much better at telling us about the generalized nature than about the nature of the occasional provocation. He will put up with a great deal, so long as the

dialogue is short, snappy, bawdily amusing, and there is a good deal of action. This is, in many ways, a valuable prescription. It has enabled him to retain not only his sanity but his amusement through a course of reading calculated to turn most scholars into Melville. I have no quarrel with his enjoyment of Dryden, or of James Howard's scotological excursions in *All Mistake*, (1664). I am grateful to him for reminding me of the nature and outline of these plays and of their co-existence with others of greater interest. What I do find disturbing is his tendency, like Shakespeare's Troilus, to "lose distinction in his joys". He insists upon confounding the best in the period with the worst, or the merely mediocre.

Part of the trouble with this book seems to lie in the extent to which the language, the actual words of the plays, is opposed to their character, types, social situations and settings, have been lost to sight. Given the enormous number of texts under review, some such clearing over of the verbal dimension was probably inevitable. But it serves to iron flat the special qualities and achievement of the best plays in a way that outrages Professor Hume does not seem to recognize this fact. His attention is also where he tells us, as next of his defence of the serious plays of the period, that the pleasure to be derived from Lee's *The Rival Queens* (1677) or Dryden's *Auranga Zebe* (1675) depends upon our willingness to "run along" with conventional "really quite similar" to those upon which an enjoyment of *Die Walküre* depends. The super-heroic heroes of Wagner, he says, are "running about with hummed hats on their heads, surely cannot seem less silly to the uninitiated than do the protagonists of heroic drama." This is to forget that initiation in the case of the first is fundamentally initiation into the richness and profundity of Wagner's music. We do not see Siegmund and Siegfried as louts in peculiar head-gear because the music not only forbids us to do so, but because the music and the stage action a significance they would not otherwise possess. Does Professor Hume really believe that the verso of the heroic play functions in this way? I think myself that the integrating and transforming power of this poetry would be hard to demonstrate. It is surely significant, however, that Professor Hume never examines the language of the serious drama or where the music and the music, in fact, be reverting to the structure and imagery of the prose in the best comedies.

The Development of English Drama in the Late Seventeenth Century is, in many ways, a gallant book. A great deal of hard work has gone into it. It is also ultimately disappointing. The attempt to classify the plays of the period seems to me to create more problems than it solves. No very original or helpful view of the evolution of play types emerges. The role both of the professional who performed the plays and of individual dramatists in shaping the theatre of this half century is underestimated. Critics such as Dale Underwood and Norman Holland may indeed have gone too far in reading the ideas of the Restoration into the best comedies, but Professor Hume's stance is surely over-corrective.

L. C. Knights once tried to dismiss the comedy of the Restoration on the grounds that it was "trivial, gross and dull". Professor Hume assures us that most of it is trivial, gross, and entertaining. This seems to me a philistine delusion and one that does the plays more harm than good. In any case, the inevitable reaction against the most excessive solemnities of the Underwood-Holland-Fujimura approach has already come, to the work of writers like Virginia Opdam and David (more sensibly) Harriett Hawkins and James Sutherland. Professor Hume's book is useful as a compendium of play plots and for its coverage of recent scholarly work on the period. (Although there are some curious omissions here, notably any reference to the work of Ian Donaldson and Robert Etherege Moore.) The book would be more useful still if it possessed a bibliography. It is not, however, the big, important survey of the Restoration theatre for which we have been waiting. Students wishing to obtain an overall picture of this drama that is informed, clear and sensitive should still be advised to consult the relevant sections of James Sutherland's volume in the *Oxford History of English Literature*.

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By John Searle

[illegible]

But C does not fit in quite so well. It is possible to refer to expressions deeper than two without questioning why we have a special expression by considering structure and function of clauses. At the point of view of scientists, the two observations that number one about structural rules are not false, at best some superficial, since they stop at the level of syntax and perhaps beguilingly allow them to assume rules in question must be syntactical features. Number two, the rules of syntax are structural, is also superficial. The core of structural dependency is an innate feature of the mind." Number three says, "The regularities of syntax are not regularities. Since we know generally that syntactic change functions, let us suppose of functions concerning those of language (rules of speech, etc.) that these structural regularities would be unsound. The bulk of it, that the syntactic and semantic and sentences must be purely

reeder who has followed the
entire text will have realized
that number one our next
order of business is to
disguise and number two is
to present reviewer totally unde-
fined. This is an argument in
dispute and I have been having
for many years, and as Chomsky
is it some sort of a struggle in
this is a good idea to examine
whether it is in dispute. Chomsky
derives again the principle
of structure-dependence discussed
in the text. This seems to be a gen-
eral property of an interesting
set of linguistic rules, including
the rules of transformation. I take
Chomsky's suggestion, let us
account for it in terms of
transformation. I see no way
to do so. Surely this principle
is not the function of language
which it does. But it is a
good indication for a trans-
formation rule, which, with
independent rules, can be
seen.

Second, consider the occurrence of "please" before the main verb in English sentences. We can put "please" before the verb in interrogative sentences such as "Can you open the window?" and "Can you give me the book?" but not in "Can you see London from here on a clear day?" We do not say "Can you please see London from here on a clear day?" Why? What's the difference?

At least part of the answer to this is that the rules for the distribution of "please" confine it to sentences that can be used to make a request. "Can you open the window?" can be used to make a request, the second not, and "please" is confined to requests. (And why one can not be used to make a request and the other not is again a question that appears to be beyond the scope of Chomsky's theories.) Now you might think that the explanation I am proposing for these two differences are fairly obvious, but the interesting thing about this discussion is that Chomsky's neutral scientist cannot even entertain them as possibilities. Implicitly, my explanation of both cases is that the distribution of "please" and the distribution of syntactical features of sentences—the imperative mood and the placement of "please"—involves something as meaningful as a function.

Chomsky's neutral scientist is not allowed to think that. The best he can do is get purely syntactical rules for

telic. The effort to give a purely syntactical account has been going on now for over twenty years, and it is not getting very far. There is no set of such rules that all or even most linguists can agree are the rules of syntax, or any natural language or even of a particular dialect or even of a particular community of a natural language. And one of the features of *Reflections on Language* is that it illustrates the failure of syntacticians to come up with a set of principles that are now needed to sustain the theory.

The efforts by Chomsky and his colleagues to state the rules of syntax as purely autonomous have led to a system of rules that is extremely complicated and unapplied. They are a long way from being the intuitive plausibility that ordinary grammar-book rules have. But this complexity and abstractness, first being taken by Chomsky as a weakness of the theory, is now treated as an additional argument for the hypothesis that Universal Grammar is an innate feature of the mind, an innateness hypothesis. Since the rules are so complicated, how is it possible for very small children to learn them; and indeed in what sense can they be taught? We have to know them since they are so complicated? The answer is that in important cases children do not learn them; they have a perfect knowledge of the rules of grammar with all of its rules as part of the innate mental make-up at birth. The learning process consists in part of triggering an antecedent knowledge of the rules of Universal Grammar

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The evangelist's defence

By Gordon Rupp

GERALD R. CRAIG (Editor):
The Works of John Wesley
Volume 11: The Appeals in Men
Reason and Religion and Certain
Related Open Letters
593pp. Oxford University Press, £10.

That the first edition of the works of John Wesley for more than a century and a half has been a source of pride to the first really critical edition ever to appear, should come as no surprise. The edition, published by the Clarendon Press in a fitting tribute to the man whose life and work it commemorates, is a fitting tribute to the man whose life and work it commemorates. The edition, published by the Clarendon Press in a fitting tribute to the man whose life and work it commemorates, is a fitting tribute to the man whose life and work it commemorates.

In our liturgical decade, when the Church itself is in danger of being reduced to a mere collection of rituals, it is good to have a reminder of the man who was the heart of the movement. Wesley's life and work are a source of inspiration and a challenge to us all. His life and work are a source of inspiration and a challenge to us all.

Volume 11 consists of John Wesley's replies to attacks upon the "doctrines, methods, and effects" of the evangelical revival. In that tumultuous first decade (1738-50) the movement had been a great wave, surging with astonishing speed and power into all corners of the land. It happened later in almost every part of the world. It was a movement that not only roving and preaching but also transforming the moral communities in some of the most depraved and morally dead of the world. It was a movement that not only roving and preaching but also transforming the moral communities in some of the most depraved and morally dead of the world.

him a strain of naivety which was in line with the whole evangelical movement and which at the end of the century the same contempt of the Edinburgh Review.

For the most part the eminent writers, in whom Wesley replied, were a stuffy lot and Wesley might have been thankful that an outburst of Swift or Sydney Smith, but they varied from writers of gravity and scholarship like Edmund Gibbon and "plain, strong Dr. Hume" to those like Lavigne and Warburton who believed that any stigma which might befall the movement would befall the movement. Most, however, were not so much concerned with the movement as with the movement. Most, however, were not so much concerned with the movement as with the movement.

On the other hand, Wesley himself was perhaps unaware of the Continental Protestantism in the vision and Lutheranism in the method of his own interpretation. He was a man of his own interpretation. He was a man of his own interpretation. He was a man of his own interpretation.

POLITICAL HISTORY

A sense of betrayal

By Vernon Bogdanor

SYDNEY ASTER:
Anthony Eden
176pp. Weidenfeld & Nicolson, £2.25.

Lord Avon hardly presents an easy subject for the biographer. The absence of private papers and the unrevealing volumes of memoirs serve to discourage speculation about the character of one of the shortest-serving Prime Ministers of the century. Moreover, Anthony Eden's political life belongs to that most difficult period for the historian—the day before yesterday. It was a world in which British statesmen conceived the maintenance of international order as their prime duty. It was a world in which the Suez crisis was a "blunder" and the Suez Canal was a "blunder". It was a world in which the Suez crisis was a "blunder" and the Suez Canal was a "blunder".

Did Eden hold to a consistent and viable conception of foreign policy which linked his experience of the 1930s and his actions during the Suez crisis? Mr. Astar plays down, probably rightly, the personal element in the dispute with Chamberlain. But he does not provide the key to the riddle of how the darling of the League of Nations Union became the pantomime villain of liberal democracy. The answer to this question, indeed, might tell us as much about changes in Britain's position in the world and in the assumptions of international diplomacy, as it would about Eden.

It is perhaps too soon to cast a historian's eye over Suez. But recent works on the 1930s have cast doubt on the traditional view that Eden was a resolute opponent of appeasement. The differences between Eden and Hoare in 1935 and between Eden and Chamberlain in 1936 seem less acute in the light of the evidence. It is not so much that Eden was a resolute opponent of appeasement. It is not so much that Eden was a resolute opponent of appeasement.

a constructive, alternative in appeasement. Eden's entry into the Cabinet in 1935 as Minister for League of Nations Affairs was intended to reassure middle opinion that Baldwin had not forgotten his obligations to Geneva. His elevation in the Foreign Office following the Hoare-Laval Agreement served again to show that Baldwin could not prevent what he did not practise. Eden's appointment was indeed "the best Christmas present the Prime Minister could have given us" according to the *New Statesman*.

But what was the precise difference between Eden and Hoare? R. A. C. Parker in an important, if not wholly convincing article (*English Historical Review*, 1974), argues that it was a small one. Eden, according to Dr. Parker, raised no fundamental objection of principle to the Hoare-Laval Plan until its terms became publicly known. He had acquiesced in the deal and devised policy of ineffective sanctions and concessions to Italy, which served in the end both to shelter the League and to drive Mussolini into the arms of Hitler.

As Foreign Secretary, Eden did not dissent in principle from Chamberlain's attempt to secure a rapprochement with Italy. Eden was, indeed, himself responsible for the "Gentlemen's Agreement" of January 1937, and the process of accommodation had begun before Chamberlain became Prime Minister. Probably the best explanation for the rift with Chamberlain is that Eden demanded more concrete assurances from the dictators than they were prepared to give. "They collect but they do not subscribe," was his rhetorical complaint. Gradually differences of emphasis hardened into a real difference of principle, and Chamberlain's methods of direct diplomacy left Eden with little alternative but to resign; although, as Mr. Astar notes, Eden's previous commitment to the principle of appeasement inhibited him from weeks after the last British soldier had been evacuated. Eden, like Chamberlain, was a man of his time. He was a man of his time. He was a man of his time.

It was the brushing aside by Chamberlain of an approach from Roosevelt that convinced Eden he could no longer work with his Prime Minister and the attitude of the United States to the rule of law in international affairs forms the guiding thread which links the Eden of the 1930s with the Prime Minister of the 1950s. Mr. Astar does not



London Newspaper-seller, from Portrait of England, a collection of 270 photographs by Sylvester Jacobs (22pp. Michael Joseph, £8.50). The Oklahoma-born photographer has exhibited his work both here and in the United States. His second book ranges from Chipping Norton School and the Lord Mayor's Show to the Rocky Horror Show.

appreciate that the Suez crisis of 1956 cannot be understood without considering Eden's personal involvement in the Anglo-Egyptian Agreement of 1954, and the process of accommodation had begun before Chamberlain became Prime Minister. Probably the best explanation for the rift with Chamberlain is that Eden demanded more concrete assurances from the dictators than they were prepared to give. "They collect but they do not subscribe," was his rhetorical complaint. Gradually differences of emphasis hardened into a real difference of principle, and Chamberlain's methods of direct diplomacy left Eden with little alternative but to resign; although, as Mr. Astar notes, Eden's previous commitment to the principle of appeasement inhibited him from weeks after the last British soldier had been evacuated. Eden, like Chamberlain, was a man of his time. He was a man of his time. He was a man of his time.

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Liberal lapses

By Henry d'Avigdor-Goldsmid

DINGLE FOOT:
British Political Crises
221pp. William Kimber, £6.50.

Sir Dingle Foot writes on British political crises with unique authority. His thesis is the elimination of the historical Liberal Party from Westminster's corridors, and he is able to back up his justifiable conclusion. "I was of course present at all the Debates which I describe." This gives a special vividness to his story which is not one of which we have reason to be proud. However, the survival of our parliamentary democracy in a period when so many other systems succumbed is a hitherto unacknowledged miracle. Sir Dingle, by his long years of parliamentary service, is well qualified to remedy our ignorance of this fact.

The story begins with a prologue set in 1885, with the secession of the Radicals from Gladstone's last government on the issue of Home Rule for Ireland. Gladstone was personally to Home Rule, but he was more closely allied with the Radicals than the Whigs. He did not expect to take the Whigs with him into the battle, but the defection of Joe Chamberlain and the radicals was a blow from which he could not recover. Thereafter the Liberal Party stumbled to disaster. Sir Dingle, a faithful party man, chronicles the stages.

In 1916 the Conservative members of the first wartime coalition found that their support had been transferred from Asquith to Lloyd George without consultation. In 1922 they took their revenge and abandoned their titular leaders, who sided with Lloyd George and in 1924, when the Labour Government collapsed, the Conservatives/ Liberal coalition foundered. In 1922 they took their revenge and abandoned their titular leaders, who sided with Lloyd George and in 1924, when the Labour Government collapsed, the Conservatives/ Liberal coalition foundered. In 1922 they took their revenge and abandoned their titular leaders, who sided with Lloyd George and in 1924, when the Labour Government collapsed, the Conservatives/ Liberal coalition foundered.

Sir Dingle's admiration is for Gladstone, but he is scrupulously fair to Lloyd George and even Asquith. He is not a party man. He is not a party man. He is not a party man.

myself—at least one that is more complete than has been available so far. But I do not mean to dissuade you from that account from your plan. I know how disagreeable it is to be interrupted when one has conceived an idea or a thought. And therefore I will communicate to you in accordance with your wish the most necessary biographical notes.

I was born in Londshut in Bavaria in the dog days of the year 1804. I attended the Gymnasium in Ansbach. The first orientation that emerged decisively during my youth was not toward science but toward religion. This religious orientation did not originate in the usual way, however, through religious instruction or preparation for the confirmation or other external religious influences, but solely out of myself through the desire for something that neither my environment nor my education in the Gymnasium gave to me.

As a consequence of this orientation I then made religion the goal and calling of my life and thereupon decided to become a theologian. But this future vocation I wanted to realize even then as much as possible, both practically and theoretically. Therefore I immersed myself, even while still at the Gymnasium, in the Bible and other theological books. In order to master with the usual instruction in the Hebrew language offered at the Gymnasium for future theologians, but at the same time took private lessons with a rabbi. In 1822 I graduated from the Gymnasium but stayed on in my parental home to prepare myself for the university by private studies. During this period I studied and made excerpts from Gibbon's *Decline of the Roman Empire*, Mosheim's church history, Herder's theological writings, Eichhorn's introduction to the Old and New Testaments, and a history of theological literature. During this period I also became acquainted with Luther and Hume. Easter 1823 I went to Heidelberg, mainly to hear Daub who, according to what I had read and heard about him, seemed to agree entirely with my own point of view, which I had gained during the last period of my life at the Gymnasium, the new or religious thinking, and he actually did agree with it.

Nevertheless I missed something in him, but was unable at the time to state clearly what it was. After a stay of one year in Heidelberg, I therefore went to Berlin to hear the most renowned theologians there. I entered the University of Berlin in a most unhappy, indeed, the state of divided against myself. I already felt myself the division between religion and philosophy, the necessity that one must either be for one or the other. I decided in favour of philosophy. I heard other theologians, Mendel, and endure them only for a short time. The hollowness of all theology, the contradictions among its basic principles, seemed utterly outrageous.

The editor of my book on death and immortality is not Deumer but a man whose name is unknown to me, a philosophical publisher. The last review on page 178 as well as the insignificant review are not by him. Several passages in the prose have been underlined, meaningless by crude misprints. Respectfully,
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He delivers his epistolary punches right and left on every subject in the world and every topic of the day, whether it be the proper definition of the *honnête homme* (this to Corbinelli), the merits of Père Robin as an ancient historian, or *La Princesse de Clèves*, about which he expresses himself as magisterially yet so irritably as to make his indictment the starting-point of all subsequent criticism of that great adventure in the novel. He offers his deeply biased opinions freely and seemingly carelessly as the judgments of an independently

Erly in April 1680 she had learnt that Fouquet, her former admirer and benefactor, the once prepotent and Meccenas-like minister of finance whom she had chempioned in his disgrace and fall, had died after seventeen years' imprison-

[illegible]

The tale of that spring and early summer of 1680 when Mme de Sévigné and the "Bien Bou" her uncle, the *abbé*, booted slowly down the Loire and the English Channel to Brittany, is among the great calm stretches of seventeenth-century literature. For us and, we may be permitted to think, for her, it was and is rest and refreshment. For the most unworldly and uncomplimentary of editors, it is a turning-point in her life. She is beginning to make her soul. "Et tels passages", he has already told us severely and with uncton.

sur la peur du jugement de Dieu
 d'un fin chrétien pour se délecter
 beaux et beaucoup plus émuovants
 que les récits classiques de le
 mort de Vercet ou du passage du
 Rhin. Les choses à dire et le don de le bien dire. Cela suffit pour lui assurer
 le salut littéraire.

Again, the dozen or so sequences vary so widely in tone and scope (lyrical prose-poetry, clever-clave verses, fragments of private letters, pastiches, the pain-centred wanderings of a patient before surgery, the whole interspersed with brief Olympian commentaries on the varying tone and content) that the first, the only possible unifying principle seems to be that of Puro's nerve. Might all this, the thought comes, be the highly deliberated randomness which only a successful writer could risk, or self-

This said, there is, in the detail, much to admire: the sequence "L'œuf des Bargaesses", with its sumptuous play in sound and meaning, the water-mountain, the bird, the purple and blue, the smothered fear in "Conditionnement", the sense of number and pattern above all, the repeated notation of the "Océan" and elsewhere, the variable pulse runs throughout, an indicator of what might have been.

The Association des Amis d'Alain Jacques Rivière et Alain-Fournier, 1975-1981, is a pleasure and an admiration of the two writers with documents and information about their lives and appreciative studies of their works. In *Cinquante ans de la mort de Jacques Rivière 1928-1978* (1980) by Jacques Rivière, 1928-1978 (1980), the publisher, apparently for the first time, the text of a lecture that Rivière gave on Alain-Fournier when a prisoner-of-war in Switzerland, and an essay by André Guyon, 1978, is a survey of the way in which the anniversary was handled by various journals and information about Rivière's work, correspondence and the documents both writers assume.

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erve. Might all this, the thought comes, be the highly deliberat and randomness which only a success

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Digging up Lydia

By Richard Camber

CLIVE FOSS:

Byzantine and Turkish Sardis
Archaeological Exploration of
Sardis
216pp. Harvard University Press.
£8.50.

The Harvard-Cornell excavations at Sardis had two primary aims: the first was to rediscover the legendary metropolis of the Lydians and the second, to reconstruct the history of the site from its origins down to the present day. These two aims were to some extent inseparable. Herodotus had described the Lydian city as being located on the banks of the gold-bearing Pactolus, whereas the site that the Americans found to contain the Lydian city was essentially the site of the Roman city, including its Lydian remains and its Lydian western parts. By concentrating their efforts in this area, the Americans laid much of the detailed evidence for the later history of the site uncovered. How much was actually left unexcavated is still an open question and the answer naturally tends to vary with one's estimate of the size of the Roman city. In his entertaining and informative 'Letters from Sardis' (1972), the expedition's leader, George Handman, expressed the view that not more than 6 per cent of the site was actually dug out of this being in the western sector.

To complicate matters further, the written evidence for the later history of Sardis is limited and, with a few rare exceptions, provides little in the way of concrete detail for the urban historian. And yet Sardis in late antiquity was still one of the major cities of Asia Minor: it was the capital of the province of Lydia, the seat of its governor, the site of a considerable state-controlled weapons factory and the home of a large and flourishing community of Jews and Christians. The subsequent decline from this position of grandeur is described by a nineteenth-century traveller in a 'half-temporary' book, 'Sardis' by a nineteenth-century traveller in a 'half-temporary' book, 'Sardis' by a nineteenth-century traveller in a 'half-temporary' book.

Clive Foss, a Byzantine historian from the University of Massachusetts, with field experience at Sardis from 1959 to 1971, has now provided a lucid and eminently readable account of the city's later fortunes. His narrative falls into three main

serious, each of which corresponds to one of the three principal phases in the city's history, the late Antiquity, the Byzantine and the Turkish. To round his study off, Mr Foss provides a collection of written sources for the history of the city and also adds two short appendices, one a list of its metropolitan bishops and the other an analysis of Tamerlane's supposed destruction of Sardis in 1402.

The division of the later history of the city into three successive phases is more than merely a convenient historical device. By careful and diligent sifting of the available evidence, both written and archaeological, Mr Foss shows how these phases reflect the changing pattern of settlement on the site. In the late Antiquity, the city was a small town, a provincial capital, a polis typical of many others in Asia Minor: it had its civic centre, its commercial and industrial quarters, its residential areas and its places of worship, most notably a domed basilica for the Christian community and a synagogue. Significantly, the largest wall found in the Dig, for its Jewish community. Devoted to the Persian gods of the early seventh century, Sardis underwent a radical transformation to become a town of the medieval town: it consisted of a fortified settlement on the Acropolis with secondary and apparently dependent settlements in the plains below.

After a brief period of prosperity

Antiquities from two worlds

By Norman Hammond

MACTHELD J. MELLINK, JAN FILIP and others:
Propylen Kunstgeschichte
Volume 13: Frühe Stufen der Kunst
371 pp with 474 plates, 63 in colour, Berlin: Propylen, DM 200.

GORDON A. WILLEY and others:
Propylen Kunstgeschichte
Volume 18: Das Alte Amerika
392 pp with 504 plates, 64 in colour, Berlin: Propylen, DM 200.

The encyclopaedic productions of German publishers in the field of archaeology have long been a boon to the student and the specialist alike. In some cases (such as Pauly-Wissowa's Reallexikon) the work of L. Alschner and G. Broun, the point where the main and the side branches of the subject meet, is the range and quality of both text and illustration exemplified in these two volumes are an unbiased sample.

The series comprises twelve volumes on European cultural history and its antecedents in Greece, Rome, Islam and Byzantium, each of these being a volume, followed by three on the Middle Ages and one each on the sixteenth, seventeenth and eighteenth centuries—the main series, as it were—and a further three volumes dealing with the pre-history of Europe, the Near East and North Africa, in overall survey; then the civilizations of western Asia, Egypt, India and Indonesia, China with Korea and Japan, and finally the New World prior to the sixteenth century. Whether

the volumes are of great value to the student and the specialist alike, the achievement of the series is that it provides a lucid and accessible account of the history of the world, from the earliest times to the present day, in a way that is both comprehensive and up-to-date.

Recent Archaeological Excavations in Europe, edited by Rupert Bruce-Mitford (355pp, Routledge, £12), consists of eleven papers on assorted important archaeological sites ranging in date from the Lower Palaeolithic at Vézère to the Iron Age at Maidenhead. The papers are written by leading experts in their fields and provide a valuable survey of the current state of knowledge of European prehistory.

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Bath and beyond

By Barry Conliffe

KNETH BRANIGAN and P. J. FOWLER (Eds):
The Roman West Country
254pp. Noyon Abbot: David and Charles, £7.95.

It is currently fashionable for organizers of conferences subsequently to bring papers together in published form. Some prefer cheap methods of publication, such as offset litho from typescript, others prefer a more permanent production to publish only the choice of method used clearly takes with the responsibility of deciding on the degree of value of the papers presented. If the material is readily available elsewhere, or will be replaced by a fuller treatment, then the use of litho is likely to be of little use. It is only if the material is of lasting value and together makes a cohesive whole that hardback publication should be considered.

The Roman West Country grew out of a conference held in Bristol in February 1973, on the theme of the impact of Roman civilization on the Celtic west. Its eleven papers, the revised versions of which constitute this book, were widely in scope and quality, but taken together and judged by

the Cycladic musician figurines have been omitted, while a selection of Sotirian neolithic postholes compared with similar material from Esholme and Tansell, the Aurignacian figurines from Hohlenstein-Stadel near Asselheim, and the reconstructed temple facade from the Mayo site of Colaba are included. Most of the material is of high quality, but there are a few errors, such as the attribution of the Cycladic figurines to the Cycladic civilization, and the attribution of the Sotirian postholes to the Sotirian civilization.

The layout of both books considered here, the first and last of the six non-malestream volumes, is the same: a synoptic essay of 120 pages by the principal author or authors (Macheld and Jan Filip take the lead in the first, followed by more detailed sections on individual topics, such as the Cycladic figurines, the Aurignacian figurines, the reconstructed temple facade, etc.).

Other aspects of Roman life are also covered, such as the Roman army, the Roman economy, the Roman religion, etc. The book is a valuable addition to the literature on the Roman West Country.

Antechambers of the gods
By J. M. Cook

R. A. TOMLINSON:
Greek Sanctuaries
150pp and 24pp of plates. Elek, £7.50.

R. A. Tomlinson has rightly noted that in the past the emphasis has been too exclusively on temples and not enough on the sanctuaries themselves; and his aim in this book is to redress the balance. At the same time his interest in architectural and so he views the sanctuaries as complexes of religious buildings. The reader will therefore find little on the running of sanctuaries and their inner life, the sacred regulations, processions, conditions and so on. The book is a valuable addition to the literature on Greek sanctuaries.

The author has to be selective in a book of this length. The impression is that Greek sanctuaries were a complex and varied phenomenon, with many different types of sanctuaries, each with its own special characteristics.

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NATURAL HISTORY AND HORTICULTURE

Painless growing

By Jan Stephens

JOHN HEATH (Editor):
The Moths and Butterflies of Great Britain and Ireland
Volume 1: Micropterigidae-Helioidea
343pp. Oxford: Blackwell Scientific Publications, £17.50.

If you collect butterflies and moths as a hobby, there is a good chance that the interest will stay with you for life; you then become one of those dedicated lepidopterists for whom the Moths and Butterflies of Great Britain and Ireland is a pre-eminently intended. It must be emphasized, however, that the book is not a field guide, but a comprehensive survey of the British Lepidoptera. The work is to appear in ten volumes.

As a result of the system of classification adopted, the most primitive groups of moths have been dealt with first. These are to be found among the Micropterigidae, a vast assemblage of mostly very small moths, as distinct from the Macrolepidoptera which contain the butterflies and the larger moths of the Lepidoptera. The book is a comprehensive survey of the British Lepidoptera. The work is to appear in ten volumes.

The entries in the dictionary are kept compact by the use of a simple code (key repeated on every right-hand page). This can be used to find the name of a moth or butterfly from a description of its appearance, or vice versa. The book is a comprehensive survey of the British Lepidoptera. The work is to appear in ten volumes.

Peaks and hollows

By Kingsley Dunham

OLIVERSON COPE:
Geology Explained: The Peak District
144pp. Newton Abbot: David and Charles, £4.95.

As a theme for popular exposition, the migration of animals shows no signs of fading. The author, Kingsley Dunham, has written a book which is both informative and entertaining. The book is a comprehensive survey of the British Lepidoptera. The work is to appear in ten volumes.

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A world of wings

By G. E. J. Nixon

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Volume 1: Micropterigidae-Helioidea
343pp. Oxford: Blackwell Scientific Publications, £17.50.

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Bird people

By Philip Burton

LEN HILL and EMMA WOOD:
Penguin Millennium
The Story of Birdland
144pp. Newton Abbot: David and Charles, £3.50.

ERIC SIMMS:
Birds of the Air
191pp. Hutchinson, £4.50.

Both these books are auto-biographies, although Len Hill's Penguin Millennium is ostensibly about his remarkable bird garden in the Cotswolds. They provide an interesting contrast, both in style and in subject-matter. Though both are crammed with anecdotes and information which should appeal to a wide audience of bird lovers, I feel that ultimately Len Hill's less sophisticated approach has succeeded where Eric Simms has failed.

Since reading his book, I feel I know Len Hill, whose Eric Simms remains for me a slightly mysterious figure. In stylistic terms the difference is probably that Len Hill concentrates on fewer topics, and expands them with infectious enthusiasm, while Simms's narrative is too often bogged down by a catalogue of places, people or birds, with incidents rather briefly recounted. Nevertheless, anyone with an interest in bird people as well as birds will want to possess both books.

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